The Cleveland Museum of Art Members Magazine 2026 ISSUE 2

CLEVELAND ART

COVER
Untitled 1953. Andrew Wyeth (American, 1917–2009). Watercolor on paper; 50.5 x 35.6 cm. Wyeth Foundation for American Art Collection, M0408. © 2026 Wyeth Foundation for American Art / Artists Rights Society (ARS), New York

Dear Members,

Each summer, I am reminded of the essential role that our community plays in the continued vitality of the Cleveland Museum of Art. From our signature summer celebrations, such as Parade the Circle, Solstice, and City Stages, to our special exhibitions and summer camps, our members are critical to everything that we do. I invite you to join us this summer for an exceptional array of exhibitions and other offerings that are certain to engage, inspire, and delight members, families, and friends alike.

In September, we inaugurate *Spectacular Freedom: Andrew Wyeth and the Modern American Watercolor*, the first exhibition to explore the American artist's deep and formative relationship with the medium. Though Wyeth is celebrated for his tempera paintings, it was watercolor that launched his career and provided a powerful lens through which to examine what it meant to be American and modern in the 20th century. Organized in collaboration with the Wyeth Foundation for American Art Collection, the exhibition features nearly 75 works from the artist's own collection, many of which are shown publicly for the first time.

On view now, *France in the Time of Manet and Morisot* draws on the museum's rich holdings of 19th-century French photography to give visitors a glimpse of France as Berthe Morisot and Édouard Manet may have known it, offering a counterpart to the exhibition *Manet & Morisot*, currently on view in the Kelvin and Eleanor Smith Foundation Exhibition Gallery. In July, *The Renaissance Engraver at Work* opens in the James and Hanna Bartlett Prints and Drawings Galleries, examining the processes and technical mastery through which engraving emerged as a profoundly influential image-making technology.

As part of our ongoing commitment to creating transformative experiences through art for all people, the CMA reopens its renowned ArtLens Gallery in July. After more than a decade of observation and evaluation, this reimagined space introduces new ways to engage with the museum's collection, ensuring that visitors of all ages can explore, discover, and establish meaningful connections with works of art.

To commemorate the United States's 250th anniversary, the CMA presents a series of exhibitions celebrating the breadth and enduring relevance of American art, while encouraging thoughtful consideration of our shared artistic legacy as a nation. Also in June, we mark the museum's 110th birthday, a milestone that offers a rare opportunity to reflect on our past, recognize the community that has sustained us, and look with confidence to the future. We could never have achieved this milestone without the profound generosity of our members. On behalf of all of us here at the CMA, thank you for your invaluable support.

With my gratitude and every good wish for the year ahead,

William M. Griswold
Sarah S. and Alexander M. Cutler Director

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Rethinking an American Artist

Andrew Wyeth's Spectacular Watercolors

Britany Salsbury
Curator of Prints and Drawings

EXHIBITION

Spectacular Freedom: Andrew Wyeth and the Modern American Watercolor

September 20, 2026–January 18, 2027

The Kelvin and Eleanor Smith Foundation Gallery

Organized by the Cleveland Museum of Art in association with the Wyeth Foundation for American Art, with support from the Andrew and Betsy Wyeth Study Center of the Brandywine Museum of Art.

Presented by

Perhaps surprisingly, it was watercolor that officially launched the career of Andrew Wyeth (American, 1917–2009)—an artist better known for his tempera paintings. In 1937, the young artist—not yet 20 years old—traveled to New York City to show a selection of his works to the storied dealer of American art Robert Macbeth. Within months, a solo exhibition of his watercolors drew collectors and critics from far and wide, with one writer praising the work for its "spectacular freedom." *Spectacular Freedom: Andrew Wyeth and the Modern American Watercolor* is the first exhibition to offer an in-depth exploration of the iconic American artist's work in the medium, examining this practice throughout the early decades of his career. Beginning in the 1930s, Wyeth gained celebrity status for his use of watercolor and for depicting familiar subjects in expressive and evocative compositions.

Despite the key role that watercolor played within Wyeth's practice, the medium has received comparatively little attention, as he gradually became better known for precise and often poignant paintings using tempera paint. While he worked slowly in that medium, he created prolifically and constantly with watercolor. Wyeth used watercolor throughout his long career, making finished works, preliminary studies, memory aids, and completely abstract compositions until his death nearly a century later.

As *Spectacular Freedom* reveals, watercolor was the ideal medium for Wyeth to depict—often from surprising or unusual perspectives—the people and places that surrounded him in rural Pennsylvania and Maine. For example, *Maine Fisherman*, created in 1936, monumentalizes a scene in which a man bends, using his weight to pull a lobster trap from the ocean's choppy waters. Light falls directly on the fisherman through gray, gathered clouds, and his small fishing boat is seen from a close-up view that allows it to take up most of the sheet.

Because Wyeth spent summers in Maine and winters in Pennsylvania, his works created in the two locales have vastly different palettes, featuring the colors that define their respective seasons. Like *Maine Fisherman*, *Pruning* shows a worker whose

Pruning, Study for Spring Pruning 1937. Andrew Wyeth (American, 1917–2009). Watercolor on paper; 54.6 x 74.9 cm. Wyeth Foundation for American Art Collection, P0105. © 2026 Wyeth Foundation for American Art / Artists Rights Society (ARS), New York

Maine Fisherman 1936. Andrew Wyeth. Watercolor on paper; 55.9 x 76.8 cm. Wyeth Foundation for American Art Collection, 0033. © 2026 Wyeth Foundation for American Art / Artists Rights Society (ARS), New York

In the Church Yard 1934. Andrew Wyeth. Watercolor on paper; 55.9 x 76.8 cm. Wyeth Foundation for American Art Collection, P0027. © 2026 Wyeth Foundation for American Art / Artists Rights Society (ARS), New York

labor defined the local landscape—this time, outside Chadds Ford, near Philadelphia, where Wyeth lived and worked. In this watercolor from 1937, a massive, leafless tree fills the space in the midst of an expansive brown field. Dormant colors are broken up by the deep red jacket of a man atop one of the highest branches, reaching upward with pruning shears while delicately balancing himself.

The works on view in the exhibition draw attention, in a new way, to the ongoing dialogue between watercolor and tempera throughout Wyeth's work. Before ever beginning a painting, the artist considered every aspect through watercolor, often recording individual figures in isolation, testing the overall palette of the work, and even thinking and rethinking the way the image itself would look. Perhaps less expectedly, though, Wyeth would often record aspects of his favorite subjects that struck him in the moment, returning to them, sometimes even years later, as source material for paintings. *In the Church Yard*, a 1934 watercolor, is among Wyeth's earliest works to feature Mother Archie's Church near his studio in Chadds Ford. The African Union Methodist Protestant church, which served as an important gathering place for the local Black community, recurred frequently throughout Wyeth's work in the following decades. A painting created three years later titled *Fall at*

Fall at Archies 1937. Andrew Wyeth. Egg tempera on panel; 81.3 x 101.6 cm. Wyeth Foundation for American Art Collection, P0002. © 2026 Wyeth Foundation for American Art / Artists Rights Society (ARS), New York

Archies, for instance, features a similarly lush view of the churchyard and the building, whose congregants Wyeth befriended during his time in Pennsylvania.

Beyond offering such new perspectives on Wyeth's watercolors, *Spectacular Freedom* also provides the opportunity to view works by the artist that have never before been seen by the public. A first-of-its-kind collaboration, this exhibition features watercolors selected from the Wyeth Foundation for American Art Collection. These holdings consist of works that were kept by the artist and his creative partner and wife, Betsy, throughout their lives. Because of their shared preference to exhibit works that were considered completely finished during Wyeth's lifetime, many of the artist's watercolors have thus far not been displayed publicly. Since the couple's death, the collection has remained in the Wyeth Study Center at the Brandywine Museum of Art in Chadds Ford, Pennsylvania, and the Farnsworth Art Museum in Rockland, Maine. The nearly 75 watercolors and select tempera paintings on special loan from this collection highlight a little known but major aspect of Wyeth's life and art, while revealing fundamental questions about the place of watercolor in the art world of his time.

The Renaissance Engraver at Work

Investigating the Craft of Early Printmaking

Emily J. Peters
Curator of Prints and Drawings

EXHIBITION

The Renaissance Engraver at Work

July 5–November 1, 2026

James and Hanna Bartlett Prints and Drawings Galleries | Galleries 101A–B

This exhibition was supported in part by the Ohio Arts Council, which receives support from the State of Ohio and the National Endowment for the Arts.

The Cleveland Museum of Art is funded in part by residents of Cuyahoga County through a public grant from Cuyahoga Arts and Culture.

The Cleveland Museum of Art holds some of the world's rarest and earliest examples of engraving, a uniquely beautiful and intricate printmaking technique. This summer, many are on view as part of the exhibition *The Renaissance Engraver at Work*. Among the first forms of "mass media" in Europe, engraving emerged when paper became readily available during the 1400s. Tools long used to incise detailed designs into metal objects, such as armor or jewelry, were used to create images on copper plates, which were then inked and printed onto paper. The rapid adoption of engraving in Germany, the Netherlands, and Italy by the 16th century enabled artistic compositions to be distributed widely across Europe and beyond.

The first 50 years of engraving in Europe—roughly between 1450 and 1500—remain only partially understood. Scholars and curators do not know with certainty what tools early engravers used to cut their plates, how they prepared their plates and inks, or even, in some cases, precisely how they printed their engravings. Some of the answers to these questions are found in the engravings themselves; engraved lines exhibit qualities unique to each work that derive from the tools, ink, and paper employed.

Emily J. Peters, Andrew Raftery, and Moyna Stanton study engravings in the CMA's paper conservation lab. Courtesy of Tessa Artis

To better understand the early engravings on display from the museum's collection, paper conservator Moyna Stanton and curator Emily Peters invited Andrew Raftery, a master engraver and printmaking professor at the Rhode Island School of Design, to come to the museum in January 2026. His visit was made possible with support from Cathy Lincoln. Raftery brings extensive, hands-on knowledge of the engraving and printing process along with deep insight into historical materials and techniques gained through sustained materials-based, practical experience. Together, the team examined engravings with the paper lab's stereo microscope and a variety of light sources and magnification, revealing material and technical details not visible to the naked eye.

For example, magnification of one of the CMA's earliest engravings, *Madonna Enthroned with Eight Angels*, by Master ES, confirmed the engraver used goldsmiths' tools, a correlation that is often assumed to exist in early engraving practice but is difficult to verify. Master ES applied a hollow, circular punch (a steel tool struck with a hammer)—of the type goldsmiths used to decorate armor—to form small circles on the hem of Virgin Mary's mantle and to articulate the brocaded textile in the background. The engraver also incised lines with two different chisels (called burins)—broad and thin—to distinguish the figures' contour lines from their shading. This idiosyncratic technique merits documentation, especially because starting around 1500, engravers across Europe refined their practice, using fewer tools to achieve more uniform line widths and depths.

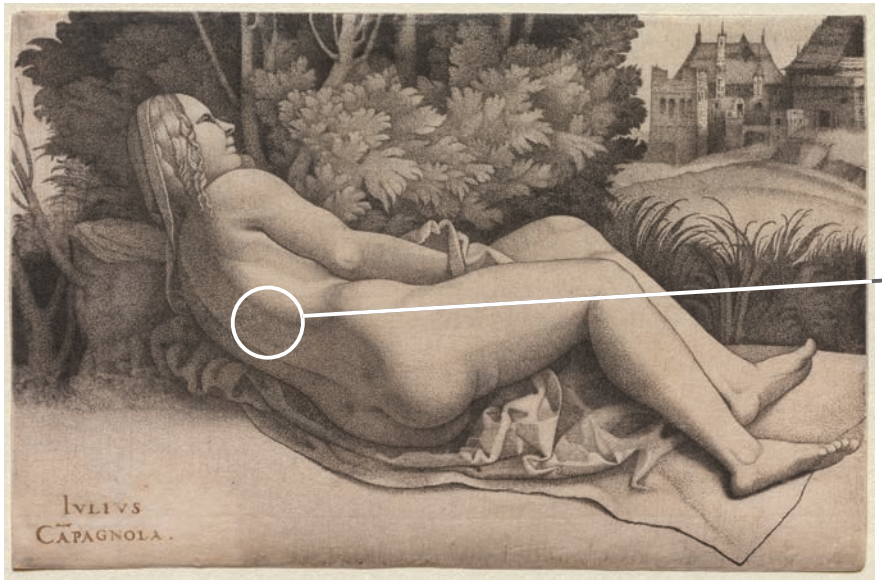
After 1500, most engravers adopted systematic patterns of crossed and parallel lines to create visual effects. Study of the Venetian engraver Giulio Campagnola's *Venus Reclining in a Landscape* revealed an entirely different approach to making the image. Rather than using a burin to engrave lines, Campagnola used the tool to make thousands of small, soft-edged dots—called stipples—across the surface of the plate. These dot patterns produce deeply shadowed areas and subtle transitions from dark to light. With this overall "fuzzy" effect,

Campagnola may have sought to emulate the atmospheric qualities of Venetian painting of the period.

Campagnola's use of grayish-brown ink, rather than black, contributes to the soft appearance of the image. Inks were formulated in various ways during the early history of engraving. A Venetian document from the period describes printing ink made from the rinds of edible pumpkins, which could explain the grayish-brown tonality. Later, and elsewhere, inks were produced with more carbon-rich (thus blacker) substances such as soot and bone.

Close examination provides insight into the challenges artists faced in adopting a new technology and the ingenuity with which they responded. Some innovations, such as lines crossed to create shadow, were widely embraced and remained central to engraving practice for centuries. Others, such as Campagnola's painstaking stippling technique, never gained widespread use—perhaps because of the subtle interpretation required. *The Renaissance Engraver at Work* traces these moments of experimentation, refinement, and ambition. This summer, encounter firsthand the beauty and astonishing optical effects that shaped the early history of engraving, one of Europe's most significant and enduring image-making technologies.

Madonna Enthroned with Eight Angels 1467. Master ES (German, active 1450–67). Engraving. The Cleveland Museum of Art, John L. Severance Fund, 1948.170



Venus Reclining in a Landscape c. 1508–9. Giulio Campagnola (Italian, 1482–1515). Engraving; 11.9 x 18.3 cm. The Cleveland Museum of Art, Gift of The Print Club of Cleveland, 1931.205

Paris Is Always a Good Idea

France and the Rise of Photography

Barbara Tannenbaum
Curator of Photography and Chair of Prints, Drawings, and Photographs

EXHIBITION

France in the Time of Manet and Morisot

May 10–August 23, 2026

Mark Schwartz and Bettina Katz Photography Galleries | Gallery 230

This exhibition is made possible with support from Anne T. and Donald F. Palmer.

This spring and summer you can visit Paris, and France, without leaving Cleveland—not the France of today but the one inhabited by Édouard Manet (1832–1883) and Berthe Morisot (1841–1895). *France in the Time of Manet and Morisot*, drawn from the museum's photography collection, complements the exhibition *Manet & Morisot*, on view at the museum through July 5. The exhibition chronicles the period that gave rise to Impressionism, which was a tumultuous yet fertile era in French history: the Second Empire. Established by Napoleon III in 1852, it ended with his capture, and ultimately the country's defeat, during the Franco-Prussian War of 1870–71.

Black Horseman in Front of a Doorway
c. 1855. France, 19th century. Salt print from wet collodion negative; 15.5 x 13.5 cm. The Cleveland Museum of Art, John L. Severance Fund, 1999.22

The rise of industrialization led to a shift from rural to urban living, doubling the population of Paris. Massive urban renewal projects transformed it from a medieval to a modern city—the largest in continental Europe. Living in cities led to nostalgia for, and romanticization of, rural life. At the same time, railroad expansion sped up transportation between the capital and the rest of the country, spurring trade and tourism and strengthening the sense of a national identity.

These transformations coincided with the birth and rise of a new medium: photography. The process was widely used to chronicle social, political, and cultural changes. The government commissioned a national photographic survey. It hired photographers, including Charles Marville, Édouard Baldus, Gustave Le Gray, Henri le Secq, and Auguste Mestral, to record the soon-to-be demolished medieval quarters of cities, the soon-to-be restored historical monuments, and the new architectural and engineering marvels that were under construction. Their photographs show cathedrals, triumphal arches, ancient stone bridges and modern railway viaducts, as well as the newly broadened avenues of Paris.

Photography also allowed individuals of modest and moderate means, for the first time, to have their likeness recorded. A portrait of a Black horseman in the exhibition may be one of the earliest photographic representations of a high-ranking military officer of color. During the Second Empire, France expanded its colonial activities in Africa through its Armée d'Afrique. The rider's uniform identifies him as a major in its cavalry, the Chasseurs d'Afrique. He may have been born and raised in France or may have been African-born and in France for training.

Successful portrait studios such as those run by Nadar, André Adolphe-Eugène Disdéri, and Étienne Carjat not only took a client's portrait but also offered for sale images of the popular actors, authors, musicians, and other eminent figures of the time. Collecting those photographs became a craze. They were mounted in albums that were displayed in parlors alongside family albums. Voilà! The birth of celebrity culture.

The Second Empire had a reverence for the old and an adoration of the new. It saw destruction and construction, peace and war. It led to the birth of the France we know today. In this exhibition, we can feel that, like Berthe Morisot, Édouard Manet, and the photographers who depicted the era, we are eyewitnesses to France's transformation.

RIGHT
Notre Dame de Paris
early 1860s. Charles Soulier (French, 1840–1875). Albumen print from glass negative; 38 x 30.6 cm. The Cleveland Museum of Art, John L. Severance Fund, 1989.56

Looking Back, Moving Forward

The Cleveland Museum of Art at 110

Cleveland Museum of Art north facade 1933. Cleveland Museum of Art Archives

This June, the Cleveland Museum of Art turns 110. Birthdays invite reflection; they offer a chance to look back with gratitude and forward with anticipation—celebrating what has been accomplished and what is still possible.

Since its founding in 1916, the museum has earned an international reputation for scholarship, connoisseurship, and curatorial rigor—so much so that "Cleveland Quality" has become shorthand in museum circles for the highest standards of excellence. That reputation was not created overnight but rather shaped by generations of trustees, curators, educators, members, donors, and dedicated staff members who have demonstrated commitment to building a world-class collection, to ensuring that access to art should remain free to all, and to establishing an institution strong enough to endure and bold enough to evolve. As the CMA celebrates its 110th birthday, it does so with momentum—honoring its history while actively shaping what comes next.

Over the past decade, guided by the CMA's strategic plan, the museum has renewed clarity of purpose, aligning tradition with innovation and strengthening its core commitments. The impact is clear in the achievements of recent years. In 2025, the museum surpassed 800,000 visitors for the first time in its history, setting records for both overall and exhibition attendance. Membership reached new heights as well, with more than 31,000 households, marking another accomplishment for the museum. Engagement with younger audiences has accelerated while the museum's philanthropic community continues to respond with deep and sustained support, reflecting confidence in the CMA's direction and commitment to securing the museum's future.

Momentum is also visible in the collection itself. Building on 110 years of connoisseurship, acquisitions over the past few years—*The Dutton Family in the Drawing Room of Sherborne Park* (c. 1772),

The Ames Family Atrium

The Gift (1990–94), *Jesse* (c. 1500), and *Fata Morgana* (c. 1572)—strengthen historical areas of excellence while expanding the range of stories the museum can tell. At the same time, the museum's curatorial capacity has flourished, with increasing emphasis on fashion and Judaica—new areas of focus that build on and grow the CMA's long-standing strengths of ensuring that all audiences can see themselves in the museum and experience the culture of others.

That energy guides the vision for the CMA's exhibition program. From *Picasso and Paper*, *Manet & Morisot*, *China's Southern Paradise: Treasures from the Lower Yangzi Delta*, and *Africa & Byzantium* to *Takashi Murakami: Stepping on the Tail of a Rainbow* and *Renaissance to Runway: The Enduring Italian Houses*, the CMA continues to unite cultural moments with thoughtful scholarship, advancing a legacy of curatorial leadership while keeping the galleries dynamic and relevant.

Beyond the main campus, the Community Arts Center and Transformer Station further extend that trajectory, creating new platforms for creativity and connection, all in service of a mission that remains constant: to create transformative experiences through art, for all people.

This progress is especially meaningful at time when museums across the globe are navigating an often-turbulent environment. Rising operating costs, shifting attendance patterns, and evolving visitor expectations have reshaped the cultural landscape. Meeting those expectations requires sustained investment: in people, infrastructure, and scholarship. Against this landscape, the CMA stands out not because it is immune to change, but because it meets change with discipline and purpose. Strong attendance, careful stewardship of the endowment, and thoughtful planning have positioned the museum to lead.

Ingalls Library and Museum Archives

For decades, the CMA has been recognized for excellence in education, conservation, digital innovation, and the Ingalls Library and Museum Archives—areas of strength that underpin the museum's public impact. Its education programs have shaped generations of learners. Its conservation department is respected internationally for its expertise and scholarship. Its digital initiatives have expanded access and engagement through groundbreaking efforts such as Open Access, innovative exhibitions like *Revealing Krishna: Journey to Cambodia's Sacred Mountain*, and the newly reimagined ArtLens experience. Meanwhile, the Ingalls Library and Museum Archives continue to serve as indispensable resources for scholars around the world.

Yet success and momentum do not eliminate responsibility. These long-standing strengths are also areas of opportunity and duty, where strategic investment can ensure that the museum not only sustains its leadership but expands it for the decades to come. A 110-year-old campus requires ongoing care. Endowed positions are essential to attract and retain world-class curators, conservators, and educators. Continued acquisitions ensure that the collection remains dynamic and globally representative. That is why it is important to recognize that the CMA reaches each milestone only through the partnership of its members, donors, and community. Excellence is sustained. Access is ensured. Innovation is funded.

The CMA's 110th birthday is more than a celebration of longevity. It is a celebration of shared aspiration. Every exhibition attended, every membership renewed, every gift made, contributes to the museum's ability to thrive. As the museum marks this milestone, its focus is firmly on the future. How can the campus be preserved and enhanced for generations to come? How can digital tools deepen access to the collection? How can educational initiatives reach even more students and families? How can acquisitions continue to reflect the richness and diversity of global artistic expression and ensure that all our audiences can access and learn from them? These questions shape the next chapter of the museum's story. The ambition is clear: to ensure that a thriving institution remains strong, agile, and visionary in a rapidly changing world.

There is something powerful about celebrating a birthday at a moment of vitality. It allows gratitude and ambition to coexist. It honors the founders' belief that art belongs to everyone while acknowledging that stewardship requires foresight and generosity.

Over a century ago, civic leaders imagined a museum that would serve Cleveland "for the benefit of all the people, forever." Today, that promise feels as vital as ever. The galleries are filled with visitors. The collection continues to grow. New audiences are discovering the museum as their own. As we celebrate this milestone together, we do so with confidence—not only in what the Cleveland Museum of Art has accomplished but in what it can become. With the continued partnership of members, donors, and the broader community, the next 110 years can be defined not simply by endurance but by leadership.

A milestone, after all, marks both time passed and time ahead. The birthday happens in June.

America at 250

Art and the Ongoing Story of a Nation

still/emerging: Native American Works on Paper
This exhibition is made possible with support from the Malcolm E. Kenney Curatorial Research Fund.

Martin Puryear: Nexus
Presented by

HENRY LUCE FOUNDATION TERRA FOUNDATION FOR AMERICAN ART

The Andy Warhol Foundation for the Visual Arts

Principal support is provided by the late Agnes Gund. Generous support is provided by the Gottlob family in loving memory of Milford Gottlob, MD, and the National Endowment for the Arts. Additional support is provided by Kenneth H. Kirtz and family.

NATIONAL ENDOWMENT for the ARTS arts.gov

Principal support for the exhibition catalogue is provided by the Glenstone Foundation.

Glenstone

Spectacular Freedom: Andrew Wyeth and the Modern American Watercolor
Organized by the Cleveland Museum of Art in association with the Wyeth Foundation for American Art, with support from the Andrew and Betsy Wyeth Study Center of the Brandywine Museum of Art.

Presented by

WYETH FOUNDATION FOR AMERICAN ART

The Gift: Emma Amos with Friends
The Cleveland Museum of Art is funded in part by residents of Cuyahoga County through a public grant from Cuyahoga Arts and Culture.

This exhibition was supported in part by the Ohio Arts Council, which receives support from the State of Ohio and the National Endowment for the Arts.

As the United States approaches its 250th anniversary, the Cleveland Museum of Art is marking this milestone with a year of exhibitions showcasing the breadth of voices, practices, identities, and traditions that have shaped American art and culture. Through wide-ranging programming that underscores the ongoing evolution of American art, the museum invites audiences to reflect on how artists across American history have shaped this nation.

Untitled (Cover Girl) 1989. Jean LaMarr (Member of Northern Paiute/Achomawi nation, b. 1945). Color offset lithograph; 59.7 x 74.9 cm. The Cleveland Museum of Art, Gift of Linda and Jack Lissauer, MD, 2023.91

That reflection begins with *still/emerging: Native American Works on Paper*, which presents the museum's expanding collection of prints and drawings by Indigenous artists from the 1950s to today. These works highlight the distinct histories and perspectives of artists from numerous tribal affiliations, underscoring that Indigenous voices are foundational to American art.

Martin Puryear: Nexus brings a sweeping view of the artist's sculpture to Cleveland. The exhibition highlights the global histories that have shaped Martin Puryear's (American, born 1941) practice, offering a timely perspective on his work. Both the exhibition and its accompanying catalogue draw on traditions of craftsmanship, African American history, and the natural world. The sculptures of Puryear—one of America's most significant contemporary artists—demonstrate how abstraction carries cultural memory, reminding us that American art has long been shaped by global exchange and influence.

The fall season reexamines one of the country's most recognized artists. *Spectacular Freedom: Andrew Wyeth and the Modern American Watercolor* presents nearly 75 works, many of which have never before been exhibited. The exhibition offers new insights into the artist's early decades, emphasizing his engagement with watercolor at a time when it was seen as a distinctly national medium suited to depicting the American experience.

Later that season, *The Gift: Emma Amos with Friends* centers on Amos's suite of 48 watercolor portraits depicting female artists and writers within her community. Painted from life and conceived as a gift for her daughter, the series offers a powerful reminder that American art is sustained not only by individual vision but by communities of support and shared purpose.

The Cleveland Museum of Art honors the richness and complexity of our shared past by foregrounding the artists and works that have shaped it, while creating space for dialogue about the future. At this milestone moment for our country, the museum reaffirms its role as a place where access to extraordinary works of art and rigorous new scholarship deepen understanding of the nation's legacy and invite fresh perspectives on how that legacy continues to evolve.

Sandy and Her Husband 1973. Emma Amos (American, 1937–2020). Oil on canvas; 112.4 x 127.6 cm. John L. Severance Fund, 2018.24. © Emma Amos / Licensed by VAGA at Artists Rights Society (ARS), NY

Exhibitions Through August 2026

Members See All Ticketed Exhibitions for Free

Woman at Her Toilette 1875–80. Berthe Morisot (French, 1841–1895). Oil on canvas; 60.3 x 80.4 cm. The Art Institute of Chicago, Stickney Fund, 1924.127. In *Manet & Morisot* | The Kelvin and Eleanor Smith Foundation Exhibition Gallery

Manet & Morisot
Through July 5, 2026
The Kelvin and Eleanor Smith Foundation Exhibition Gallery

Manet & Morisot is the first-ever major exhibition dedicated to the artistic exchange between Édouard Manet, often referred to as the father of modern painting, and Berthe Morisot, the only woman among the founding members of the Impressionist movement. Through comparisons of related works made between the late 1860s and the late 1880s, this exhibition traces the evolution of a singular friendship between two groundbreaking artists.

Martin Puryear: Nexus
Through August 9, 2026
The Kelvin and Eleanor Smith Foundation Exhibition Hall and Gallery 224B

Martin Puryear's singular work across mediums illuminates the expressive potential for abstraction in our time. *Martin Puryear: Nexus* highlights the global histories that have inspired Puryear's practice, offering a fresh and timely perspective on his impactful body of work. While accentuating the art's visual allure, this exhibition and its accompanying catalogue shed light on the ways that the artist's unique visual vocabulary has been shaped by his enduring interests in global traditions of material culture, African American history, and the natural world.

The Renaissance Engraver at Work
July 5–November 1, 2026
James and Hanna Bartlett Prints and Drawings Galleries | Galleries 101A–B

The Cleveland Museum of Art holds some of the world's rarest and most important early engravings, including the only known first state of Antonio del Pollaiuolo's *Battle of the Nudes* and unique impressions by the Master of the Nuremberg Passion and the Master of the E-Series Tarocchi. Drawn entirely from the CMA's collection, *The Renaissance Engraver at Work* explores the innovations and adaptations as well as the beauty and astounding optical effects that shaped the early history of engraving.

The Farnesian Hercules 1592. Hendrick Goltzius (Dutch, 1558–1617). Engraving; 42.5 x 30.2 cm. Severance and Greta Millikin Purchase Fund, 2022.137. In *The Renaissance Engraver at Work* | James and Hanna Bartlett Prints and Drawings Galleries | Galleries 101 A–B

Lake Effect: Artists from Cleveland Now
July 9–December 6, 2026
Transformer Station

A Juried Art Exhibition Celebrating 110 Years of the Cleveland Museum of Art

Lake Effect honors the region's long-standing legacy as a center for artistic innovation and excellence. Drawing inspiration from the museum's historical May Show—an annual exhibition that for decades championed regional artists—the exhibition reaffirms the CMA's deep roots in the community and its enduring role as a source of inspiration for artists and audiences alike. As the museum looks toward its next century, *Lake Effect* celebrates the artists who have shaped its past while envisioning new creative possibilities for the future.

still/emerging: Native American Works on Paper
Through June 7, 2026
James and Hanna Bartlett Prints and Drawings Galleries | Galleries 101A–B

still/emerging: Native American Works on Paper is the first exhibition to highlight the Cleveland Museum of Art's rapidly expanding collection of prints and drawings by Native American artists. Around 30 works created from the 1950s through today highlight the unique histories and perspectives of Indigenous artists from a number of backgrounds and tribal affiliations.

Epic of the Northwest Himalayas: Pahari Paintings from the *"Shangri" Ramayana*
Through August 16, 2026
Julia and Larry Pollock Focus Gallery | Gallery 010

In blazing colors, the story of the *Ramayana* unfolds across 40 paintings reunited from an extensive series made about 300 years ago in the mountainous Hindu kingdoms of northern India. More than 100 additional pages are presented in digitally animated sequences, revealing dramatic visual narrations and unexpected climaxes.

Monsieur Merlen 1861. André Adolphe-Eugène Disdéri (French, 1819–1889). Albumen print from wet collodion negative, uncut carte-de-visite proof print; 19.9 x 23.1 cm. Gift of Paula and Robert Hershkowitz in memory of Sam Wagstaff, 1995.179. In *France in the Time of Manet and Morisot* | Mark Schwartz and Bettina Katz Photography Galleries | Gallery 230

France in the Time of Manet and Morisot
Through August 23, 2026
Mark Schwartz and Bettina Katz Photography Galleries | Gallery 230

Édouard Manet and Berthe Morisot lived during a tumultuous yet fertile period in France. Events included war and the loss of territory, modernization and the rise of industry, and a shift from rural to urban living. Manet and Morisot's lifetime also coincided with the birth and rise of a new art form—photography—which recorded many of these social, political, and cultural changes. In this exhibition, drawn from the museum's rich holdings of 19th-century French photography, we can feel that we, like the photographers, are eyewitnesses to the transformation of France. This show is organized to complement *Manet & Morisot*, on view in the Kelvin and Eleanor Smith Foundation Exhibition Gallery through July 5, 2026.

Pintoricchio Magnified: An Immersive Conservation Experience
Through August 23, 2026
Gallery 115

Through a digital immersive experience, step into the conservation studio and get a behind-the-scenes look at the materials and techniques conservators used to investigate and preserve one of the more damaged paintings in the CMA's collection, Pintoricchio's *Virgin and Child* (c. 1490–1500).

Adorning Ritual: Jewish Ceremonial Art from the Jewish Museum of New York
Through October 25, 2026
Various Galleries

To enhance its permanent collection and more fully represent stories important to our communities, the CMA is displaying art on loan from the Jewish Museum, New York in six galleries. Most of the works are ritual objects relating to Judaism or the lives of Jewish people. In addition to these, two examples of Jewish ceremonial art from local collections are on display in two other galleries: a recently acquired etrog box and a miniature Torah ark on loan from the Mishkan Or Museum of Jewish Cultures in Beechwood, Ohio.

American Printed Silks, 1927–1947
Through November 8, 2026
Arlene M. and Arthur S. Holden Gallery | Gallery 234

Between the late 1920s and the late 1940s, the US was a leader in printed silks used in fashionable attire and interiors. This exhibition showcases printed silks in the CMA's collection from four American companies—Stehli Silks Corporation, H. R. Mallinson and Company, Silks Beau Monde, and Onondaga Silk Company.

Thank you to all of our exhibition supporters. For more information on individual exhibitions, visit cma.org/exhibitions.

Permanent Collection Installations

"Bunjin" in Japanese Art
June 21–December 6, 2026
Kelvin and Eleanor Smith Foundation Japanese Art Galleries | Galleries 235A–B

"Bunjin" in Japanese Art explores how some Japanese artists of the 1700s and 1800s interpreted what it meant to embrace a lifestyle centered on the appreciation of learning and literature.

Painting Party 1880. Kawanabe Kyōsai (Japanese, 1831–1889). Hanging scroll; ink and color on paper; 139 x 69 cm. The Cleveland Museum of Art, Purchase from the J. H. Wade Fund, 1983.88. In *"Bunjin" in Japanese Art* | Kelvin and Eleanor Smith Foundation Japanese Art Galleries | Galleries 235A–B

Sky Hopinka's "Visions of an Island"
August 11, 2026–January 10, 2027
Gallery 224B

Visions of an Island is part of Sky Hopinka's broader exploration of the ways that memory, the spoken word, and the environment form multilayered Indigenous identities. Here, he focuses on the Unangax̂, an Indigenous people who live on the Aleutian and Pribilof Islands off the west coast of Alaska. Filming on Saint Paul, one of the Pribilof Islands, Hopinka intertwines three elements: an Unangax̂ elder describing the island, students learning the Unangam Tunuu language, and scenes of a dreamlike setting. As the camera pans across rocky cliffs, rough waters, and weathered houses, we hear reflections from the Unangax̂ elder and discussion from students on incongruities between language and landscape. Through techniques of collage and superimposition, images of land, sea, and humans blur and merge.

Highlights of Japanese Art
Through June 14, 2026
Kelvin and Eleanor Smith Foundation Japanese Art Galleries | Galleries 235A–B

See recent acquisitions in dialogue with long-treasured works from the museum's world-renowned collection of Japanese art. The rotation features the impressive, large-scale painting *Welcoming Descent of Amida with 25 Bodhisattvas*; a diminutive wood sculpture of Gozu Tennō, the ox-headed plague deity; and five jewellike Nabeshima porcelain dishes.

Pahari Paintings: Art and Stories
Through August 23, 2026
Gallery 242B

In a special yearlong presentation that accompanies the publication of a major catalogue, the CMA presents paintings and textiles from the valley kingdoms of Pahari India, located in the dramatic alpine landscape of the northwest Himalayas. Twenty-two paintings and two double-sided embroideries (*rumal*) reveal the distinctive vision of artists working for Hindu patrons across the region in a range of intense and evocative styles. This show is organized to complement *Epic of the Northwest Himalayas: Pahari Paintings from the "'Shangri' Ramayana,"* on view in the Julia and Larry Pollock Focus Gallery through August 16, 2026.

Provenance: Journeys of Korean Art
Through October 18, 2026
Korea Foundation Gallery | Gallery 236

Provenance: Journeys of Korean Art showcases how the Korean artworks on view remind us that transparent provenance, or history of ownership, not only upholds ethical collecting practices but also reveals compelling stories—narratives that illuminate the cultural, social, and political worlds in which these works of art changed hands.

The Plum Scenery Studio: Wu Hufan and His Circle in Modern Shanghai
Through November 15, 2026
Clara T. Rankin Chinese Art Galleries | Gallery 240A

Wu Hufan (Chinese, 1894–1968) was one of the most influential and important collectors and artists of modern Shanghai. Many paintings in the CMA's collection bear his collector seals or inscriptions expounding his art expertise. This installation presents about 20 artworks from the museum and private collections, all of which illustrate, through paintings and calligraphies, the exchanges and relationships Wu Hufan entertained with his students, painters, and poets of the time.

Turban Band (Llauto) c. 300–100 BCE. Peru, South Coast, Paracas, Late Period. Wool and cotton: needle reseau (netting); 426.5 x 7 cm. The Cleveland Museum of Art, The Norweb Collection, 1946.228. In *Ancient Andean Textiles* | Jon A. Lindseth and Virginia M. Lindseth, PhD, Galleries of the Ancient Americas | Gallery 232

Disk Pendant (akrafokɔnmu) 1800s, before 1871; pin added later. Africa, West Africa, Ghana, Asante Empire/Kingdom, member of the goldsmiths' guild. Gold; 7 x 7.6 x 1.6 cm. The Cleveland Museum of Art, James Albert Ford Memorial Fund, 1944.290. In *Silver, Gold, and Gems: A Spotlight on Jewelry from Across Africa* | Gallery 108C

Silver, Gold, and Gems: A Spotlight on Jewelry from Across Africa
Through December 6, 2026
Gallery 108C

For the first time, admire a permanent display of fine jewelry from across Africa on view in the collection galleries. Spanning thousands of years, these works testify to the depth of African creativity, the skill of jewelers on the continent, and the eternal human desire for adornment.

Native North American Textiles
Through December 13, 2026
Sarah P. and William R. Robertson Gallery | Gallery 231

On display from the permanent collection are two Diné (Navajo) textiles from the late 1800s. Both are rugs woven for the non-Native collector's market, modeled on the Diné shoulder blanket.

Ancient Andean Textiles
Through December 13, 2026
Jon A. Lindseth and Virginia M. Lindseth, PhD, Galleries of the Ancient Americas | Gallery 232

Between about 3000 BCE and the early 1500s CE, ancient Andean weavers created one of the world's most distinguished textile traditions in both artistic and technical terms. Within this time span, the most complex and well-preserved group of early textiles to survive was made by the Paracas people of Peru's south coast.

Hidden Insights: Looking at the Backs of Portrait Miniatures
Through February 14, 2027
Ellen and Bruce Mavec Gallery | Gallery 203B

Portrait miniatures were portable luxury objects treasured by their owners for both the cherished portrait and the precious materials from which they were crafted. Frequently, patrons would spend substantially more than the cost of the portrait to have it placed in a gold or silver case outfitted with pearls, enamel, diamonds, colored glass, or elaborate hair work. Thirteen miniatures spanning 230 years represent a variety of approaches to ornamenting the back of a portrait and suggest the wealth of information that can be hidden from view.

Children's Armor from the Imperial Habsburg Armory in Vienna
Through June 4, 2028
Jack, Joseph, and Morton Mandel Armor Court | Gallery 210A

Four historically significant suits of armor from the imperial Habsburg armory in Vienna are on display in the armor court. The selection focuses on children's armor and weapons to illustrate how military education played an important role in the training of boys to become knights. A few objects from the CMA's collection of children's armor are shown alongside these magnificent loans.

New Acquisition: Giambologna's *Fata Morgana*
Gallery 117B

The CMA has acquired *Fata Morgana*, one of the greatest works by Giambologna (1529–1608), the preeminent sculptor of his generation, and the last known marble sculpture by his hand in a private collection. This rare and internationally renowned figure is on view now in a gallery evoking the Tuscan grotto in which it was originally placed.

JUNE

CAC Community Arts Center
TS Transformer Station

(D) Donor Exclusive
(M) Member Exclusive
(F) Free; Ticket Required
(S) Paid; Ticket Required

SUN	MON	TUE	WED	THU	FRI	SAT
	1 **Family FUNday**	**2** **Lunchtime Lecture** (F) 12:00 p.m. **Emerging Leadership Circle Talk and Wine Tasting** (D) 6:00 p.m.	**3**	**4**	**5** **Member Shopping Days** (M)	**6** **Member Shopping Days** (M) **CAC Comic Club** 11:00 a.m.–1:00 p.m. **CAC Open Studio** 1:00–4:00 p.m.
7 **Member Shopping Days** (M) **CAC Family FUNday** 1:00–4:00 p.m. **still/emerging** Closes	**8** **Member Shopping Days** (M) **Member Shopping Days**	**9** **Member Shopping Days** (M) **Senior Studio** (S) 2:00 p.m.	**10** **Member Shopping Days** (M)	**11** **Annual Director's Dinner** (D) 6:00 p.m.	**12** **CAC The Creative Table** 5:00–7:00 p.m. **Parade the Circle**	**13** **Parade the Circle** 11:00 a.m.–3:00 p.m.
14 **CAC Open Studio** 1:00–4:00 p.m. **Highlights of Japanese Art** Closes	**15**	**16**	**17** **Material Matters: Conserving Furniture** (S) 6:00 p.m.	**18** **Curator Tour: Epic of the Northwest Himalayas** (S) 11:00 a.m.	**19**	**20** **Sensory-Friendly Saturdays** 9:00–10:00 a.m. **CAC Open Studio** 1:00–4:00 p.m. **Solstice** (S) 7:00 p.m.–12:00 a.m.
21 **"Bunjin" in Japanese Art** Opens **CAC Open Studio** 1:00–4:00 p.m.	**22**	**23**	**24** **Make and Sip** (S) 6:00 p.m.	 **Community Arts Center Open Studio**		**27** **CAC Open Studio** 1:00–4:00 p.m.
28 **CAC Open Studio** 1:00–4:00 p.m.	**29**	**30**				

Solstice

JULY

CAC Community Arts Center
TS Transformer Station

(D) Donor Exclusive
(M) Member Exclusive
(F) Free; Ticket Required
($) Paid; Ticket Required

SUN	MON	TUE	WED	THU	FRI	SAT
			1	**2**	**3**	**4**
5 **The Renaissance Engraver at Work** Opens **CAC** **Family FUNday** 1:00–4:00 p.m. **Manet & Morisot** Closes	**6**	**7** **Lunchtime Lecture** (F) 12:00 p.m.	**8**	**9** **Lake Effect** Opens	**10** **CAC** **The Creative Table** 5:00–7:00 p.m.	**11** **CAC** **Open Studio** 1:00–4:00 p.m.
12 **CAC** **Open Studio** 1:00–4:00 p.m.	**13**	**14** **Curator-Led Gallery Talk: France in the Time of Manet and Morisot** ($) 11:00 a.m.	**15** **Material Matters** ($) 6:00 p.m.	**16**	**17** **Praxis Open House** (M) 5:00–8:00 p.m.	**18** **Sensory-Friendly Saturdays** 9:00–10:00 a.m. **CAC** **Open Studio** 1:00–4:00 p.m.
19 **CAC** **Open Studio** 1:00–4:00 p.m. 	**20**	**21** **Senior Studio** ($) 2:00 p.m.	**22** **Art and Nature** ($) 9:00 a.m.–4:00 p.m. **TS** **City Stages: Kaleta & Super Yamba Band** 7:30 p.m.	**23** **Curator Tour: Epic of the Northwest Himalayas** ($) 11:00 a.m.	**24**	**25** **CAC** **Open Studio** 1:00–4:00 p.m.
26 **CAC** **Open Studio** 1:00–4:00 p.m.	**27**	**28**	**29** **Art Making in the Galleries** ($) 6:00 p.m. **TS** **City Stages: Insun Park & Generals** 7:30 p.m.	**30**	**31**	

Mantle (detail), c. 300 BCE–200 CE. Peru, South Coast, Paracas (Cavernas) style. 154.9 x 292.1 cm. The Norweb Collection, 1946.226. In *Ancient Andean Textiles* | Jon A. Lindseth and Virginia M. Lindseth, PhD, Galleries of the Ancient Americas | Gallery 232

City Stages

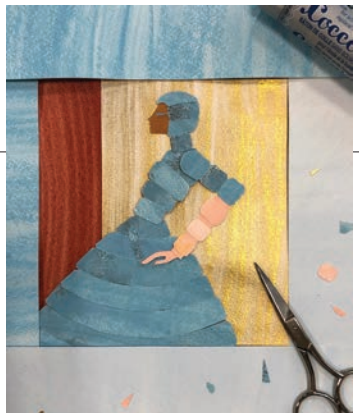
AUGUST

CAC Community Arts Center
TS Transformer Station

(D) Donor Exclusive
(M) Member Exclusive
(F) Free; Ticket Required
($) Paid; Ticket Required

SUN	MON	TUE	WED	THU	FRI	SAT
						1 **CAC** **Comic Club** 11:00 a.m.–1:00 p.m. **CAC** **Open Studio** 1:00–4:00 p.m.
2 **"Crucible of Honor": Indian Dance Theater with Live Orchestra** ($) 2:00 p.m. **CAC** **Family FUNday** 1:00–4:00 p.m.	**3**	**4** **Lunchtime Lecture** (F) 12:00 p.m.	**5**	**6**	**7** **MIX** ($) 6:00–10:00 p.m.	**8** **Artists in the Atrium** 11:00 a.m.–3:00 p.m. **CAC** **Open Studio** 1:00–4:00 p.m.
9 **CAC** **Open Studio** 1:00–4:00 p.m. **Martin Puryear: Nexus** Closes	**10**	**11** **Sky Hopinka's "Visions of an Island"** Opens **Senior Studio** ($) 2:00 p.m.	**12**	**13**	**14** **Make and Sip** ($) 6:00 p.m. **CAC** **The Creative Table** 5:00–7:00 p.m.	**15** **Sensory-Friendly Saturdays** 9:00–10:00 a.m. **CAC** **Open Studio** 1:00–4:00 p.m.
16 **CAC** **Open Studio** 1:00–4:00 p.m. **Epic of the Northwest Himalayas** Closes	**17**	**18**	**19**	**20**	**21**	**22** **CAC** **Open Studio** 1:00–4:00 p.m.
23 **CAC** **Open Studio** 1:00–4:00 p.m. **France in the Time of Manet and Morisot** Closes **Pahari Paintings: Art and Stories** Closes **Pintoricchio Magnified** Closes	**24**	**25**	**26**	**27**	**28**	**29** **CAC** **Open Studio** 1:00–4:00 p.m.
30 **CAC** **Open Studio** 1:00–4:00 p.m. **Song Recital Project: Wayfarer in Dream** 2:00 p.m.	**31** **Leadership Circle Breakfast** (D) 8:30 a.m.					

MIX



Make and Sip

Krishna Celebrates Holi c. 1770. Northern India, Pahari Kingdoms. Gum tempera, gold, and silver on paper; 21 x 29.4 cm. Purchase and partial gift from the Catherine and Ralph Benkaim Collection; Severance and Greta Millikin Purchase Fund, 2018.104. In *Pahari Paintings: Art and Stories* | Gallery 242B

The CMA Funds

The CMA Fund for Conservation

All activities of the Eric T. and Jane Baker Nord Family Conservation Suite are underwritten by the CMA Fund for Conservation.

Principal annual support is provided by an anonymous donor and the Parker Hannifin Corporation.

Major annual support is provided by Cathy Lincoln, Eva and Rudolf Linnebach, the Dawn M. Neff Endowed Fund for Conservation, and Dr. Isobel Rutherford.

Generous annual support is provided by an anonymous donor, Gini and Randy Barbato, Brenda and Marshall Brown, Dr. William A. Chilcote Jr. and Dr. Barbara S. Kaplan, Linda Harper, the late Marta and the late Donald M. Jack Jr., Dr. and Mrs. John T. Lai, Albert Leonetti and Ruth Anna Carlson, June and Simon K. C. Li, William and Joyce Litzler, Sarah Nash, Courtney and Michael Novak, William J. and Katherine T. O'Neill, the Pickering Foundation, Michael Prunty and the late M. Lee Maxwell, William Roj and Mary Lynn Durham, Anya and John Rudd, in memory of Dee Schafer, Betty T. and David M. Schneider, the Seven Five Fund, Paula and Eugene Stevens, Jack and Jeanette Walton, and the Womens Council of the Cleveland Museum of Art.

The CMA Fund for Digital Innovation

All digital innovation and technology initiatives at the Cleveland Museum of Art are underwritten by the Digital Innovation Fund.

Principal support is provided by two anonymous donors, Mr. and Mrs. Tim Elek Jr., Walt and Kathy Fortney, Mr. William N. Hanson in loving memory of Susan H. Hanson, the late Dr. and Mrs. Gilles Klopman, the Bishop Parker Foundation, the late Mr. Arthur S. Rundle, John and Leanne Sauerland, and Mrs. Meredith M. Seikel.

Major support is provided by the Trilling Family Foundation.

The CMA Fund for Education

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Principal support is provided by the Martha Holden Jennings Foundation, Dieter and Susan M. Kaesgen, and Gail C. and Elliott L. Schlang.

Major annual support is provided by Brenda and Marshall Brown, Mrs. Martine Kowal, Eva and Rudolf Linnebach, Medical Mutual of Ohio, the Edwin D. Northrup II Fund, Shurtape Technologies, and the Kelvin and Eleanor Smith Foundation.

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Satre, in memory of Dee Schafer, Betty T. and David M. Schneider, the Sally and Larry Sears Fund for Education Endowment, Roy Smith, Paula and Eugene Stevens, the Trilling Family Foundation, Jack and Jeanette Walton, and the Womens Council of the Cleveland Museum of Art.

The CMA Fund for Exhibitions

All exhibitions at the Cleveland Museum of Art are underwritten by the CMA Fund for Exhibitions.

Principal annual support is provided by Michael Frank and the late Pat Snyder, the Kelvin and Eleanor Smith Foundation, the John and Jeanette Walton Exhibition Fund, and Margaret and Loyal Wilson.

Major annual support is provided by the late Dick Blum and Harriet Warm and the Frankino-Dodero Family Fund for Exhibitions Endowment.

Generous annual support is provided by two anonymous donors, Gini and Randy Barbato, Cynthia and Dale Brogan, Dr. Ben and Julia Brouhard, Brenda and Marshall Brown, Gail and Bill Calfee, the Leigh H. Carter family, Dr. William A. Chilcote Jr. and Dr. Barbara S. Kaplan, Mary and Jim Conway, Joseph and Susan Corsaro, Ron and Cheryl Davis, Richard and Dian Disantis, the Jeffery Wallace Ellis Trust in memory of Lloyd H. Ellis Jr., Leigh and Andy Fabens, Florence Kahane Goodman, Martha H. and Steven M. Hale, Janice Hammond and Edward Hemmelgarn, Linda Harper, Robin Heiser, the late Marta and the late Donald M. Jack Jr., the estate of Walter and Jean Kalberer, Robert M. Kaye, Jane and Doug Kern, the late Mrs. Nancy M. Lavelle, Eva and Rudolf Linnebach, William S. Lipscomb, Bill and Joyce Litzler, the Roy Minoff Family Fund, Lu Anne and the late Carl Morrison, Mrs. Peta and the late Dr. Roland Moskowitz, Jeffrey Mostade and Eric Nilson and Varun Shetty, Sarah Nash, Courtney and Michael Novak, Tim O'Brien and Breck Platner, Dr. Nicholas and Anne Ogan, William J. and Katherine T. O'Neill, Henry Ott-Hansen, the Pickering Foundation, Frank and Fran Porter, Christine Fae Powell, Peter and Julie Raskind, Michael and Cindy Resch, Marguerite and James Rigby, in memory of Dee Schafer, Betty T. and David M. Schneider, Elizabeth and Tim Sheeler, Saundra K. Stemen, Paula and Eugene Stevens, the Womens Council of the Cleveland Museum of Art, and Claudia Woods and David Osage.

The CMA Fund for Library League

All activities of the Ingalls Library and Museum Archives are underwritten by the Library League.

Principal annual support is provided by Mr. and Mrs. Joseph S. Kisvardai and Mr. and Mrs. William H. Thompson.

Major annual support is provided by an anonymous donor.

Generous annual support is provided by Brenda and Marshall Brown, Dr. William A. Chilcote Jr. and Dr. Barbara S. Kaplan, Dr. Pauline Degenfelder and Mr. Joseph R. Degenfelder, Ms. Karen Eterovich-Maguire, Linda Harper, the late Marta and the late Donald M. Jack Jr., Bill and Joyce Litzler, Sarah Nash, Courtney and Michael Novak, William J. and Katherine T. O'Neill, the Pickering Foundation, William Roj and Mary Lynn Durham, in memory of Dee Schafer, Betty T. and David M. Schneider, Paula and Eugene Stevens, Jack and Jeanette Walton, and the Womens Council of the Cleveland Museum of Art.

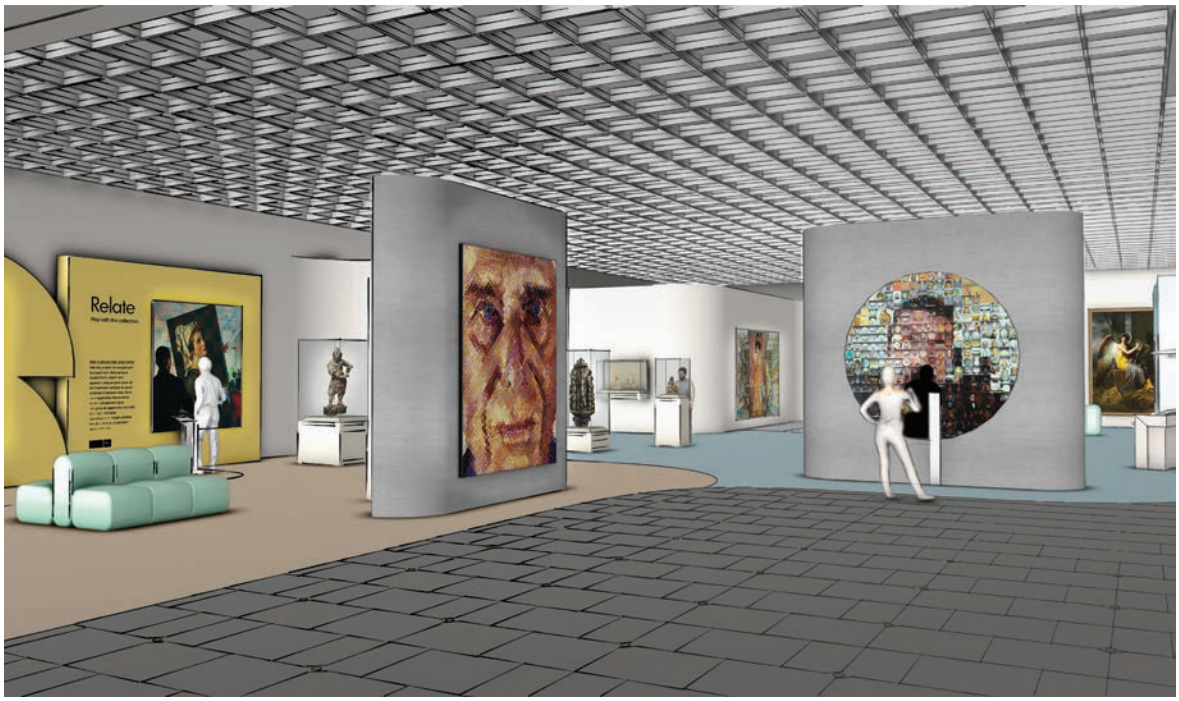
Thank you to all funds supporters as of April 15, 2026.

With a gift of $50,000 or more, donors may contribute to the Director's Portfolio, which encompasses this entire slate of individual funds. To learn more about how to support the Director's Portfolio, contact philanthropy@clevelandart.org.

Making Art Matter to All

The Reimagining of ArtLens

Jane Alexander
Chief Digital Information Officer



ArtLens Reimagined entrance view

As the Cleveland Museum of Art neared completion of its transformative building renovation in 2010, the museum set out to create something new: a gallery intertwining artworks with innovation and technology, creating experiences to meet visitors where they are, and offering welcoming ways into the museum. The vision has always remained the same: making art matter to all. The space was debuted as Gallery One on December 12, 2012. In 2016, the museum iterated this concept further, redesigning experiences to create barrier-free, gesture-based interactives.

After more than a decade of evaluation and experimentation with innovative technology, ArtLens is being completely reimagined. Opening in July 2026, ArtLens Reimagined represents the most ambitious iteration yet. Nearly everything in the gallery is new, with one important exception: The iconic Collection Wall remains. Now approaching its 15th year, the wall continues to serve as a gateway into the galleries. It is reenvisioned in a future phase planned for 2027.

The exhibition space intertwines innovation with art. Twenty-eight highlights from the CMA's collection selected by curators are integrated throughout the gallery, ensuring that every digital experience begins with an inspirational work of art. Among them are Charles Meynier's (French, 1768–1832) *Polyhymnia, Muse of Eloquence* and *Clio, Muse of History* (1800). Additionally, there is a special installation by internationally recognized artist Rafael Lozano-Hemmer (Canadian, born Mexico, 1967). *Binocular Tension* presents two eyes that follow the viewer using a computerized vision system, creating a tangible manifestation as the subject of the artwork, with eye contact as the mechanism of sentience, seduction, policing, and control.

ArtLens is organized into four sections that invite visitors to explore art from different perspectives: relate, create, investigate, and observe/attract. Each area offers a different way to connect with the museum's collection, from playful discovery to deeper exploration and creative response.

The Relate area is an immediate entry point into the collection. An "Art Mirror" greets visitors arriving from the North Lobby, their reflection composed entirely of artworks from the CMA's collection. Another interactive moves the visitor through hundreds of artworks that allow them to encounter the collection at actual scale, automatically matching artworks to the size of simple gestures.

Binocular Tension 2024. Rafael Lozano-Hemmer (Canadian, b. Mexico, 1967). Flat display, 3D sensor, computer, wooden frame, custom-made software; 115 x 38 x 11 cm. Recherche Antimodular, Studio of Rafael Lozano-Hemmer, 5.2026. Photo: Antimodular Studio, 2025

In the Create zone, we have updated some of the most popular interactives from the original Studio Play: "Pottery Explorer" and "Portrait Maker." Exciting new creative experiences are added, including "Art Morph," a tactile digital experience that uses the Open Access collection and a real-time generative AI lens to transform arrangements of everyday physical materials into unique creations. Visitors' creations are displayed in the gallery for all to see in "You on View." The "Community Mural" creates a collaborative digital canvas where visitors contribute their own responses to weekly prompts using art. As participants add to the collage, the mural grows into an evolving artwork reflecting the creativity of the museum's community.

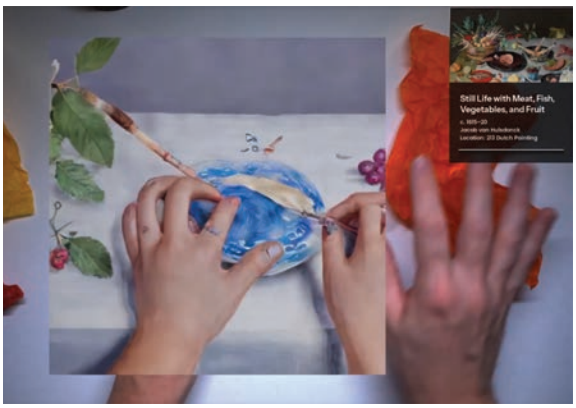
The Investigate zone invites deeper exploration, divulging the life stories of artworks and their histories. In "Talk to the Art," visitors can ask paintings any question and hear responses informed by curatorial scholarship. "What Art Sounds Like" offers an unprecedented approach to exploring a painting, where tactile exploration triggers atmospheric sound and narrative description. A novel approach to an interactive with a tactile interface, "Paint the Past" reveals how *Saluting Protective Spirit* (883–859 BCE) once appeared, while in "Look Closer," visitors examine objects in extraordinary detail, hearing insights from curators about how they were created, authenticated, and conserved.

The gallery also includes an immersive theater experience that reconnects objects from the CMA with their original architectural and cultural contexts, developed in partnership with Harvard University's CAMLab.

For more than a decade, the CMA has explored how emerging technologies deepen engagement with art. Thoughtful applications of AI represent the next step in that evolution. In ArtLens, AI enables responsive experiences that allow visitors to ask questions, explore artworks in greater depth, and uncover connections across the collection. The museum has taken a careful, responsible approach to AI. Images used for training remain in a closed, ethical model. All models run locally on low-power hardware within the museum and are trained on the CMA's collection data and CMA curators' approved content. AI also advances accessibility by generating visual descriptions for every artwork in the collection, helping visitors who are blind or have low vision experience the collection more fully.

The reimagined ArtLens is the result of collaboration across the museum and with leading creative partners. Interactive experiences are designed with Design I/O, creators of the popular Studio Play space and many of the museum's online AI tools. The redesigned ArtLens mobile app is being developed by DOME, a longtime collaborator on numerous digital projects, including the ArtLens Collection Wall and the immersive digital experiences in the *Revealing Krishna: Journey to Cambodia's Sacred Mountain* exhibition. Zenith Systems, a partner across all three generations of ArtLens, leads the integration of the technology infrastructure of the entire space. Accessibility and inclusive design are being developed in partnership with Prime Access Consulting. Equally important is the collaboration across the museum, including teams from digital innovation and technology, design, curatorial departments, education, exhibitions, collections, and many others.

In 2012, Gallery One began as an experiment in how technology could help take away the intimidation of an art museum. ArtLens continues that commitment by offering new encounters with the collection that are meaningful, welcoming, and unforgettable.



The interactive "Art Morph" allows visitors to use tactile objects to make new creations

Private Passions

Photography and Philanthropy

Barbara Tannenbaum
Curator of Photography and Chair of Prints, Drawings, and Photographs

George Stephanopoulos is well known as a political commentator and advisor, former White House communications director, and television host, but not many people know about his passion for photography. For several decades, he acquired photographic collections and archives, generously donating works from them to museums around the country. Stephanopoulos spent his high school years in Pepper Pike. His ties to the region led him to include two Northeast Ohio institutions among the beneficiaries of his philanthropy: the Akron Art Museum and the Cleveland Museum of Art. Since 2011, he donated more than 1,500 photographs to this institution.

Wall Scribbles: Man in a Straw Hat Walking by Lady and Clown Graffiti, San Francisco
1939, printed later. John Gutmann (American, b. Germany, 1905–1998). Gelatin silver print; 26.6 x 27.1 cm. The Cleveland Museum of Art, Gift of George Stephanopoulos, 2025.351. © Center for Creative Photography, Arizona Board of Regents

Stephanopoulos's primary passion has been 20th-century documentary photography. Curator of photography Barbara Tannenbaum made selections from his offerings with the goal of deepening and broadening the museum's photographic holdings. His gifts have been especially valuable in enhancing the CMA's holdings of work by women photographers and deepening representation of individual artists.

In-depth collections of a single artist's work allow the museum to demonstrate the breadth of an artist's production throughout their career. For instance, the museum received 215 prints by renowned American documentarian Danny Lyon (American, born 1942), including series on the Southern Civil Rights Movement, the culture of motorcycle gangs, life in Texas prisons, and the destruction of historical neighborhoods in Lower Manhattan. The latter, which was on view as a solo exhibition at the museum in 2008, became the model for visual work addressing the aging infrastructure of American cities.

In 2025, the final year of Stephanopoulos's donation program, the museum acquired 252 photographs by 38 photographers. The 2025 gift introduced 13 new artists to the collection, including Leo LaLonde (American, 1911–1977), photojournalist Micha Bar-Am (Israeli, born Germany, 1930), fashion photographer Lillian Bassman (American, 1917–2012), and social documentarian Erika Stone (American, born Germany, 1924).

Another 2025 highlight is a group of 48 images by John Gutmann (American, born Germany, 1905–1998), a German refugee who brought Bauhaus and modernist theories and a penchant for Surrealism to San Francisco in 1933. His outsider's take on American popular culture emphasized, as he put it, "the almost bizarre, exotic qualities of the country," from the earliest drive-in movie theater and "Eat in Car" restaurant to tattoos and graffiti.

Over the past decade and a half, gifts from Stephanopoulos have generously enriched and expanded the CMA's photographic holdings. We owe a deep debt of gratitude to him for creating a substantial legacy for the education and enjoyment of future generations.

Your Summer Playlist

Solstice and City Stages Are Back!

Gabe Pollack
Director of Performing Arts

Solstice

Saturday, June 20, 7:00 p.m.–12:00 a.m.

Grab your best summer party outfits and celebrate the museum's 15th annual Solstice festival—one of Cleveland's most anticipated summer spectacles. The museum's special exhibitions are open, the permanent collection galleries host speed talks, and the atrium is activated with live DJ sets and more. The evening kicks off with a cirque performance by **FLIP Fabrique**, an established circus troupe from Québec City who roll up on their school bus and transform it into a stage.

It continues with musical performances that allow listeners to sample Latin sounds from Cuba, Mexico, and the US. **Daymé Arocena** is a two-time Grammy-nominated and Juno Award-winning Afro-Cuban singer and composer. A powerful voice in contemporary Latin music, Arocena is celebrated for her genre-blending creativity and deep connection to her Cuban roots.

Born and raised in Naucalpan, on the outskirts of Mexico City, the Gama brothers and their band **Son Rompe Pera** have thrashed through all preconceived notions of what a marimba-centered band is, rendering the instrument inseparable from their punk ethos. With two critically acclaimed records under their belt, the band consistently proves their boundlessness as far as where they can take the genre.

PHOTO COURTESY OF PETER LEUDERS

Son Rompe Pera

With her signature mohawk, **Nik West** headlines the event with her electrifying stage presence. A force in modern funk, she has performed with Lenny Kravitz, Prince, Quincy Jones, and Santana. West is the first Black woman to compose music for ESPN—making history and continuing to break barriers.

Kevin Jackson, renowned for his innovative and captivating VJ sets, projects original, vibrant content onto the museum's facade. The all-inclusive ticket covers admission, unlimited appetizers, and beverages, including beer, wine, and canned cocktails. This event is for guests 21 or older.

City Stages

This year, City Stages—the CMA's famous block parties that showcase the best in global dance music—consists of two dynamic performances in July. Arrive early and grab dinner and a drink at one of Ohio City's bars or restaurants, or visit one of the local shops. Seating is limited; bring camp chairs and enjoy an evening of music and dancing in the street.

PHOTO COURTESY OF PRATER DAY AGENCY

Kaleta & Super Yamba

Kaleta & Super Yamba Band

Wednesday, July 22, 7:30 p.m.

Kaleta & Super Yamba Band are fronted by Afrobeat and Juju veteran Leon Ligan-Majek, a.k.a. Kaleta. The singer/guitarist from the West African country of Benin Republic spent his adolescence in Lagos, Nigeria, where Afrobeat was born. Kaleta's guitar chops earned him decades of touring and recording with Fela Kuti, King Sunny Ade, Lauryn Hill, and more.

Insun Park & Generals

Wednesday, July 29, 7:30 p.m.

Experience a groundbreaking fusion of rock, Korean traditional music, and mask dance rhythms with Insun Park & Generals. One of the few female masters of the Gangnyeong Mask Dance, designated as Korea's National Intangible Heritage, Park leads the band alongside Donghyuk Heo (composer/guitar), Hyunmo Yang (drums), Johyun Kim (taepyeongso/flute), and Hahyungki Baek (bass guitar).

Building Community and Support

Michael and Courtney Novak

Michael and Courtney Novak

Despite being longtime members of the museum, Michael and Courtney Novak saw their relationship with the Cleveland Museum of Art deepens as their family began to grow. As a child, Courtney's parents instilled in her the belief that art is an integral part of everyday life, often taking her on trips to the Toledo Museum of Art. Wanting to continue this tradition with their own family, the Novaks made it a priority to regularly bring their children to the CMA, making it a special place for them to spend time together exploring the galleries and admiring works of art.

One visit in particular stands out. While viewing a special exhibition on Renaissance art with their youngest son, Michael and Courtney became engrossed in a nearby portrait. Suddenly, to their surprise, alarms began to blare, and upon turning around, they saw that, unbeknownst to them, their son had slipped out of his stroller and ventured past the velvet ropes to stomp across an original Spanish tile floor in his wet rainboots. Though shocking at the time, the moment now lives on as a story the Novaks recall with smiles and laughter.

Ever ambassadors of the CMA, Michael and Courtney delight in introducing their friends and colleagues to the museum and its collection. The CMA's annual Solstice event is a particular favorite of theirs, enabling them to whisk guests through the galleries with their own version of a highlights tour before enjoying an evening of music, food, and good company. In addition, Michael's firm, Wellspring Family Office, recently became a CMA corporate partner, allowing him to share his love of the museum with partners and employees.

Over time, both Michael and Courtney have taken on increasingly active roles at the museum, seeking out opportunities that reflect their shared interests and professional experiences. Michael's involvement began as a member, and later chair, of the CMA's Gift Planning Advisory Committee and has continued with him serving on the museum's board of trustees, including work on the Investment and Philanthropy Committees. Courtney, meanwhile, joined the museum's Womens Council, where she has connected with many like-minded women who share her passion for the CMA and helped plan education programs for other members. Giving back is a core value for the Novaks, and their work with the museum has proven to be deeply rewarding for them.

Michael and Courtney consider it both a pleasure and a privilege to be part of the CMA and its vibrant community of supporters. Recognizing the importance and the obligation of preserving and fortifying the marvelous cultural institutions that enrich Cleveland, they have made a significant gift to the museum supporting several key areas. Their generosity ensures that the CMA continues to serve audiences throughout Northeast Ohio and beyond.

Summer Celebrations at the CMA

Your Guide to an Artful Summer

Jacqueline Bon
Director of Communications

Summer only happens once a year, so embrace the long light-filled days ahead. The CMA's seasonal offerings are sure to enrich your days with the transformative power of art. Browse a few of my suggestions below!

Parade the Circle is presented by

Akron Children's

Additional support is provided by Shurtape Technologies.

Feel the Momentum of Parade the Circle

Celebrate art, culture, and community at the 34th Parade the Circle on Saturday, June 13. Watch as creative costumes, larger-than-life puppets, and marvelous masks—made entirely by hand—bring University Circle to life. This year's theme, "Momentum," is inspired by the special exhibition *American Printed Silks, 1927–1947*, the lived experience of acclaimed lead artist Héctor Castellanos Lara, and the legacy and evolution of our artistic community as the CMA celebrates its 110th anniversary as an institution.

PHOTO CREDIT: AERIEL AGENTS

Parade the Circle

Take Part in a Living Local Legacy

Greater Cleveland's creative community takes center stage at Transformer Station. *Lake Effect: Artists from Cleveland Now* is a juried art exhibition commemorating 110 years of the CMA. The show amplifies the expression of artists connected to Northeast Ohio, highlighting the region's legacy as a hub for artistic excellence. Commemorating the May Show—the museum's annual exhibition that for decades celebrated regional artists—*Lake Effect* showcases the region's current creative community and the museum's enduring role as a destination for inspiration.

Transformer Station

Spark Your Curiosity

There are always new, free tours available at the museum—this season's topics include Pride Month, American art, and more. Learn the stories behind the artistic contributions by LGBTQIA+ artists in the museum's collection weekly on Saturdays at 3:00 p.m. during the month of June. Celebrate more than 250 years of American art, in honor of United States's 250th birthday. From the vibrant modernism of Harlem and Greenwich Village to contemporary voices, this tour, available on weekends in June and July, traces a distinctly American artistic journey of a nation striving to live out its ideals.

Museum Tours

Supporting Art and the Collection

Ann and Richard Gridley

Ann and Richard Gridley

Ann and Richard Gridley, long-standing patrons of arts and culture organizations in Northeast Ohio, have remained close friends of the Cleveland Museum of Art for nearly 50 years. They have supported many museum initiatives, including the CMA's Transformation Campaign and the reinstallation of its British galleries. They have also donated three works of art to the museum's permanent collection: a 16th-century print by Albercht Dürer (German, 1471–1528), a 17th-century print by Jacques Callot (French, 1592–1635), and a stunning silver *Cake Basket* (1753), currently on view in Gallery 203A, a required stop for them each time they visit the museum.

Ann's passion for art and art history took shape early in her life. She credits her high school history of art courses with inspiring her to pursue a formal education in the field. Ann attended Harvard University, earning a degree in fine arts, writing her honors thesis on the Italian Renaissance painter Piero di Cosimo (Florentine, 1462–1521); she later discovered that CMA Director William Griswold wrote his doctoral dissertation on the same artist. After graduation, Ann and Richard married and moved to London, where she worked as a freelance art researcher for *Encyclopedia Britannica*, answering art questions that readers had, and doing research at the Victoria and Albert Museum and the British Museum.

The Gridleys moved to Cleveland for Richard's job, and shortly after their arrival, Ann accepted a position in the CMA's education department. In that role, she worked closely with curators, learning more about the collection. Although her tenure was cut short by the arrival of her second child, Ann found the experience immensely rewarding, gaining insights into the museum's importance as a leader in the collection, care, and study of art.

Over the years, Ann and Richard have remained highly involved with the CMA as members of its Leadership Circle and the Painting and Drawing Society. They have traveled extensively in the US and Europe with the museum, including an especially memorable trip to Italy. While visiting the Uffizi, Ann was invited to speak about a work by Piero di Cosimo, giving her the unique opportunity to share her perspectives with fellow museum visitors.

Ann's decades of involvement with the museum and at institutions throughout the region have given her a profound sense of the CMA's relevance today as a bastion of artistic excellence, scholarship, and art education. That is why Ann has made an exceptional commitment to support the CMA's future by establishing two endowments: one dedicated to advancing the museum's research, acquisition, and exhibition of European art, and another to care for the CMA's renowned collection. This remarkable gift ensures that the museum continues to inspire wonder and creativity in visitors for generations.

The Fine Arts Campus's Restoration

A Revitalized Cultural Landmark for Our Community

The Cleveland Museum of Art is embarking on a major restoration of the historical Fine Arts Campus, enhancing the beauty, accessibility, and care of these treasured public spaces. Two institutions recently supported this vital project, reflecting a shared belief in the power of art, nature, and public space to strengthen our community.

The Fine Arts Garden

Louise H. And David S. Ingalls Foundation

For more than 70 years, the Louise H. and David S. Ingalls Foundation has advanced the educational, cultural, and civic life of Cleveland, especially through the family's deep relationship with the CMA. In 1984, the foundation provided principal support for the museum's new wing, and home to the Ingalls Library, one of the largest art research libraries in the country. Since then, the foundation has continued to ensure that this vital resource thrives, with grants supporting updates to lighting in the library, as well as a postgraduate fellowship in reference librarianship. The foundation has also endowed the Paul J. and Edith Ingalls Vignos Jr. Curator of Modern European Art, strengthening the museum's curatorial expertise for generations to come.

Recently, the foundation made an investment in the museum, Cleveland, and University Circle, with a major commitment to the revitalization of the Fine Arts Campus. "We look forward to watching the museum's plans for the Fine Arts Campus progress," says Bobbie Brown, president of the Louise H. and David S. Ingalls Foundation. "The revitalization of the landscape and tree canopy are critical to the environmental health of the park, and we are excited to see outdoor arts programming in the garden once the renovations are complete." Together, the CMA and the Louise H. and David S. Ingalls Foundation continue a shared legacy of stewardship and vision—honoring the past while investing in a vibrant and inspiring future.

Holden Parks Trust

For nearly four decades, the Holden Parks Trust has improved and beautified parks in and around University Circle. A creation of the City of Cleveland, the trust makes grants to projects such as the restoration of the historical Wade Park Avenue Bridge and the dedication of Jesse Owens Olympic Oak Plaza, adjacent to Rockefeller Lagoon. The trust has also supported past CMA Fine Arts Garden projects, including the recently completed "extension" project, south of Martin Luther King Jr. Drive.

A recently approved major grant to the CMA supports critical infrastructure improvements and expands accessibility needs across the Fine Arts Campus. These upgrades allow more people of all ages and abilities to enjoy Wade Lagoon and the outdoor artworks. "We commend the museum for its ongoing efforts to maintain and enhance this important public space," Kate Borders, chair of Holden Parks Trust and president of University Circle Inc., notes. "The renewal of this beloved park allows everyone to fully enjoy our public green spaces for years to come."

As the gateway to University Circle, world-class museums and performance venues, leading research and healthcare institutions, historical neighborhoods, and public parks, the Fine Arts Campus—alongside Wade Oval, Rockefeller Park, and the Nord Family Greenway—forms a unique collection of green spaces that shape Cleveland's civic identity. Through this investment, the Holden Parks Trust is helping to ensure that our outdoor spaces remain welcoming and vibrant for the entire community.

CMA Birthday

Happy 110th Birthday, CMA!

As we look back over the past year, we couldn't be more grateful for all the support from members and friends like you. We celebrate our birthday on June 6, as we remain among the finest art museums in the world, free and committed to public access "for the benefit of all the people, forever." Art brings us together, and your support is at the heart of what we do.

Come party with us in person!
On Saturday, June 6, all CMA members can present their membership card to the parking attendant upon arrival to redeem free parking in the CMA garage. Spaces are limited and first come, first served.

Stop by Provenance Café on Saturday, June 6, and enjoy a special free cookie with any food purchase and proof of a CMA membership.

Shop Till You Drop
As part of our birthday celebration, from Friday, June 5, through Wednesday, June 10, CMA members receive an extra 10% discount on all eligible* purchases. This discount is available online and on-site, and we offer free curbside pickup for your shopping convenience.

*Sale and consignment items are not eligible for further discount.

Member Benefits Highlight

Scholars at a Lecture 1736–37. William Hogarth (British, 1697–1764). Etching and engraving; 25.2 x 21.5 cm. Gift in memory of Helen Borowitz, 2013.279

Affinity Groups

Affinity groups offer our members opportunities for deeper engagement with the museum's collection through special tours and lectures with curators at the CMA, as well as unique opportunities to visit local venues such as private collections and artist studios. Each group has a distinct identity with programs designed especially for its members. Within these groups, you receive exclusive access to curators, artists, and exceptional programs.

All CMA members can join affinity groups to tailor their membership experience to fit their unique interests. One can join by paying dues to the group of their choice, or those at the Associate level ($250) or above can join at least one affinity group complimentary.

The affinity groups are:

The Asian Art Society

Column & Stripe

The Friends of African and African American Art

The Friends of Photography

The Musart Society

The Textile Art Alliance

Reciprocal Memberships

Take your CMA membership on the road! Enjoy enhanced reciprocal privileges at more than 1,200 museums nationally and abroad.

Depending on your level of membership with the CMA, you may qualify for free general admission or special exhibition tickets at our reciprocal partner arts, cultural, and historical institutions across Ohio and North America.

Enjoy organizations such as:

Walker Art Center, Minnesota

Pérez Art Museum Miami, Florida

Museum of Contemporary Art, Colorado

Museum of Fine Arts, Boston, Massachusetts

The Art Institute of Chicago, Illinois

Philadelphia Museum of Art, Pennsylvania

Reciprocal privileges start at the Ambassador level ($150). To upgrade to a reciprocal membership level or to learn more, visit cma.org/membership or call 216-421-7350.

Incense Burner and Stand for an Altar Cross 1150–75. Germany, Lower Saxony, Hildesheim?, Romanesque period, 12th century. Bronze: cast, gilded, engraved, and chased; 18.1 x 12.7 cm. Purchase from the J. H. Wade Fund, 1926.555

Leadership Circle and Emerging Leadership Circle Upcoming Events

Leadership Circle members enjoy a more intimate connection with the CMA through a variety of unique benefits, including invitations to exclusive programs developed to expand and deepen their knowledge of the museum. Invitations are emailed a month before each program with additional details and RSVP instructions.

June: Wine Tasting and Lecture
Enjoy a presentation on wine and wine vessels in ancient Greece by Seth Pevnick, Alexander Durn Curator of Greek and Roman Art and chair of art of the ancient Mediterranean, Africa, and Europe to 1800, and decorative art, followed by a wine tasting and socializing with your fellow Emerging Leadership Circle members. *This event is for Emerging Leadership Circle members at all levels.*

Presented by GLENMEDE

June: Director's Dinner
A perennial favorite, this event celebrates the CMA and its accomplishments with William M. Griswold, Sarah S. and Alexander M. Cutler Director; board of trustees members; and fellow museum supporters. *This event is for Emerging Leadership Circle members at the $2,400 Emerging Collector level and Leadership Circle members at the $10,000 Collector level.*

July: Open House at Praxis Fiber Workshop
Tour the nonprofit fiber art center in the Waterloo Arts District. Learn about natural dying processes, weaving, and textiles through hands-on art making. Choose a takeaway to dye and leave with a better understanding of fiber art. Enjoy a reception hosted on-site. *This event is for Emerging Leadership Circle members at all levels.*

August: Breakfast with William M. Griswold
Enjoy breakfast and mingling with your fellow Leadership Circle members along with a moderated conversation with William M. Griswold, Sarah S. and Alexander M. Cutler Director. *This event is for Emerging Leadership Circle and Leadership Circle members at all levels.*

Ensure the museum's future by joining today!
Leadership Circle membership begins at the $2,500 Donor or $750 Emerging Donor (for ages 45 and under) levels. For more information or to join, visit cma.org/leadershipcircle, email leadershipcircle@clevelandart.org, or call 216-707-6832.

Annual Fund

We are reaching farther to create world-class exhibitions and engaging programs, lifelong learning opportunities, and live performances. **It's all thanks to supporters like you**, who understand the central role the museum plays in the arts and culture of our community.

Your support of the museum makes a difference in our community, helping the CMA to remain committed to public access "for the benefit of all the people, forever," and we are truly grateful.

Exhibitions like *Manet & Morisot* and *Martin Puryear: Nexus* spark special experiences for our entire community, including:

- Inclusive public programs for families, adults, children, and seniors.
- On-site and in-class curriculum for schoolchildren.
- Live performances that add context and culture to the art on view.
- Classes and workshops that inspire artists of all ages.

Thank you for helping us carry on a nearly 110-year tradition of bringing extraordinary exhibitions and art experiences to our city.

Ways to Give

Phone
216-421-7350

Mail
Envelope Included

Visit
cma.org/donate

Supporting the Museum While Creating a Lasting Legacy

Judith McMillan, Legacy Society member

Every museum tells a story—not only through its collections, but through the people who believe in its mission. Your support helps ensure that free admission remains a cornerstone of the Cleveland Museum of Art, allowing visitors of all ages and backgrounds to experience the museum without barriers. It also strengthens the museum's essential work in areas such as conservation, exhibitions, education, digital innovation, and the library—ensuring these efforts continue to thrive for generations.

In addition to supporting the CMA during their lifetime, many supporters choose to make a gift through their estate plan, ensuring that the area that reflects their passion creates a lasting impact on the work that matters most to them.

By joining the Legacy Society—the recognition group that honors individuals who have included the CMA in their estate plan—you become part of the museum's ongoing story.

Legacy Society members belong to an esteemed group of supporters whose generosity secures the museum's long-term well-being. As a member, you are invited to our annual recognition luncheon, a special gathering that celebrates your dedication and offers an insider's look into the museum's work, vision, and future initiatives. It is an opportunity to connect with fellow supporters and see firsthand the impact of your generosity.

Joining is easier than many people realize. Some choose a simple bequest in their will, while others opt for a planned gift that provides income during their lifetime. No matter the path you choose, the benefits of membership begin right away—your commitment will forever support the museum you love.

If you are ready to make a lasting difference, or simply want to explore your options, contact Denise Grcevich, senior director of strategic philanthropy and principal gifts, at 216-707-2594 or dgrcevich@clevelandart.org for more information. Your legacy can help inspire generations to come.

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Museum Hours
Tuesday, Thursday, Saturday, Sunday
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Wednesday, Friday
10:00 a.m.–9:00 p.m.

Closed Monday

Telephone
216-421-7340

Website
cma.org

ArtLens App
Wi-Fi Network "ArtLens"

Membership
membership@cma.org

Provenance Restaurant and Café
216-707-2600

Museum Store
216-707-2333

Ingalls Library
Tuesday–Friday
10:00 a.m.–4:50 p.m.

Reference Desk:
216-707-2530

Ticket Center
216-421-7350
Fax: 216-707-6659

Parking Garage
Members: $7
Nonmembers: $14
Seniors: $2 on Tuesdays

Transformer Station
1460 West 29th Street
Cleveland, OH 44113

Thursday, Saturday, Sunday
12:00–6:00 p.m.

Friday
12:00–8:00 p.m.

Also Open for Special Events

216-707-6755

Community Arts Center
2937 West 25th Street
Cleveland, OH 44113

Friday
2:00–4:00 p.m. and
4:30–7:00 p.m.

Saturday–Sunday
10:00 a.m.–12:00 p.m. and
1:00–5:00 p.m.

216-707-2483

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Covered Cup c. 1897–99. Armand Point (French, 1861–1932). Gilt copper alloy, enamel, amethysts, emeralds, ruby, pearls; 32.2 x 16 cm. John L. Severance Fund, 2025.135

New on View

Gallery 221

This decorative cup showcases skilled goldsmithing techniques, including finely applied enamels and granulation. The latter is particularly difficult and involves soldering tiny gold granules onto metal—visible, for example, on the base of the cover's columns. These small blue and green columns beneath the cover were made to look like malachite and lapis lazuli but are enamel.

Armand Point began his career as a painter, but in the late 1800s he became increasingly interested in the decorative arts. In 1896, he established the Atelier de Haute-Claire in Marlotte, France, a colony of artists who handcrafted works of art to very high standards.

Émile Nail-Démellette, Point's former high school friend and later his benefactor, was the original owner of this cup. It remained in his family for more than 100 years and had never been exhibited or published before the Cleveland Museum of Art acquired it. Today, it is considered one of Point's most accomplished works.